

GRAND HUNGARIAN MARCH.

as played on the Plains of Waterloo.

ARRANGED AS A DUET

FOR THE

Harp and Piano Forte.

AND DEDICATED TO

Miss Wescomb, and Miss C. Wescomb.

J. BALSIR CHATTERTON.

HARPIST BY APPOINTMENT TO HER MAJESTY THE QUEEN,
and Professor of the Harp at the Royal Academy of Music.
Ent. Sta. Hall.

Price 5/6

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Where may be had

J. BALSIR CHATTERTON'S DAILY PRACTICE. 5/
HUNGARIAN MARCH

GEMS OF NATIONAL MELODY
SOLO 2/6



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PIANO.

1

HUNGARIAN MARCH.

INTRODUZIONE.

J. BALSIR CHATTERTON.

ANDANTE.

ff

mez p Harp.

ff *p*

TEMPO DI MARCIA.

pp

f

f

Handwritten musical score for piano, consisting of six systems of grand staves. The music is in B-flat major (two flats) and 4/4 time.

The first system features a melody in the right hand with accents and slurs, and a steady eighth-note accompaniment in the left hand.

The second system includes a repeat sign and a *pp* dynamic marking.

The third system continues the eighth-note accompaniment.

The fourth system shows a transition from *pp* to *ff* dynamics.

The fifth system features a melodic flourish in the right hand, marked *ff* and *ff con fuoco*.

The sixth system returns to a melody with accents, marked *p*.

PIANO.

3

First system of musical notation. The right hand features a melodic line with a *gva* (glissando) marking and a crescendo hairpin. The left hand provides harmonic support. A dynamic marking of *f* (forte) is present.

Second system of musical notation. The right hand continues the melodic line with various ornaments. The left hand features a series of chords. A dynamic marking of *pp* (pianissimo) and the instruction *cantabile.* are present.

Third system of musical notation. The right hand contains complex figures with fingerings (1, 2, 3, 4) and a *rall:* (rallentando) marking. The left hand continues with harmonic accompaniment.

Fourth system of musical notation. The right hand features a melodic line with fingerings (1, 2, 3). The left hand continues with harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present.

Fifth system of musical notation. The right hand features a melodic line with a *gva* marking and a crescendo hairpin. The left hand continues with harmonic accompaniment. A dynamic marking of *f* (forte) is present.

Sixth system of musical notation. The right hand features a melodic line with a *gva* marking. The left hand continues with harmonic accompaniment. The system concludes with a double bar line.

leggieramente.

First system of piano music. The right hand features a melodic line with grace notes and slurs. The left hand provides a harmonic accompaniment. Dynamics include *pp* and *Ped*. A *ritard.* marking is present above the right hand, and *a tempo.* is written below the left hand.

Second system of piano music. The right hand continues the melodic development. The left hand has a steady accompaniment. Dynamics include *pp* and *Ped*.

Third system of piano music. The right hand features a triplet of eighth notes. The left hand has a steady accompaniment. Dynamics include *ff* and *Ped*.

Fourth system of piano music. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *pp* and *Ped*.

Fifth system of piano music. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *pp* and *Ped*.

Sixth system of piano music. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *pp* and *Ped*. The text *gva* and *loco* is written above the right hand.

Seventh system of piano music. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *pp* and *ppp*.

COMPOSITIONS AND ARRANGEMENTS

by **J. BALSIR CHATTERTON.**

Harpist by appointment to Her Majesty the Queen.

to be had at his residence 32 Manchester Street, Manchester Square and all Music Publishers.

Sacred Serenade	2 6
Recollections of The Bohemian Girl, Fantasia	3 0
Fantasia and Var ^s on favorite Motivos from ditto	2 6
Gems of Scotland, Fantasia on Scotch Airs	2 6
Scottish Chimes ditto ditto	2 0
Relics of Ireland ditto Irish Airs	3 6
The favorite Air, Lovely Night	2 6
Souvenir de Bellini, Fantasia	3 0
Redowa Polka	2 6
Polish March	3 0
Les Noces	4 0
Divertimento "Tempest"	3 0
ditto Prince Albert's Airs	2 6
Beauties of the English Melodies	
No 1. Vicar of Bray	2 6
2. My lodging is on the cold ground	2 6
3. Old King Cole	2 6
Cellarius Valse	3 0
Cease your funning	3 0
Woman's heart	2 6
Recollections of "The Enchantress"	3 0
Loves Serenade	2 6
Divertimento on Balfe's popular Ballad	
"When I beheld the Anchor weigh'd"	2 6
Petit Caprice on Balfe's popular Ballad	
"The Light of other days"	3 0
Souvenirs de Grisi, ou Ire Musique	
d'Anna Bolena	3 0
Ditto de Rubini ou 2 ^{de} ditto	3 0
1 ^{er} Souvenir de l'Opera Norma	3 0
2 ^{de} ditto ditto	3 0
Souvenirs de la Norvège on Norwegian Airs	2 6
Reminiscences of Rossini, Grand Fantasia	
introducing favorite Motivos from La Donna	
del Lago, Otello, and Il Barbiere	5 0
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Bagatelle a la Napolitaine ou Amusement sur	
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Brilliant Variations on a celebrated Russian	
Melody played by Thalberg	4 0
Bridal Chimes Divert ^o introducing "God save	
the Queen" and "Rule Britannia"	3 0
1 ^{er} Souvenir de Lucrezia Borgia	2 6
2 nd : Ditto	3 6
La dernière Réve de Malibran, Finale from	
La Sonnambula "Ah non giunge"	2 6
Vi ravviso, admired Bass song from Ditto	
with Introd ⁿ and Var ^s	2 0
Celebrated Cachuca or Castanet Dance	2 0
La favorite de Pasta celebrated Cavatina	
"Ah! che forse" as a Divertimento	3 6
Introduction & Var ^s on Welsh Airs	3 0
Souvenir de Pischek	3 0
Lucy Neal	2 6
Recollections of Cambridge	2 6
Fant: from Beatrice di Tenda	3 0

The favorite Valse et Galop de Fascination in Costas	
Grand Ballet of Alma, ou La Fille de Feu	3 0
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Impromptu espressivo on the favorite Ballad	
"Farewell, dearest."	3 0
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Portuguese Air	3 0
Swiss Air	3 0
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La Gitana	2 0
Old House at home	2 0
Relics of Wales	3 0
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Lungi del Caro	2 6
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Rousseau's Dream	3 0
Souvenir I Briganti	3 0
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HARP AND PIANO.

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Aurora Waltzes	4 0
Rory O More Quadrilles	4 0
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Stabat Mater. No 1 & 2 each 4/.	No 3. 5 0
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Donizetti's Opera Maria di Rudenz	} Solo
"Si del Chiostro" and "Ah! non avea")	
Reminiscences of Rossini, Grand Fantasia	
introducing favorite Motivos from La Donna	
del Lago, Otello, & Il Barbiere	7 6
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